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### THE NATIONAL OPERA.

A REPORT has been circulated freely through the medium of the public press, to the effect that the unfinished building on the Thames Embankment is at last to be completed and opened for the purposes for which it was designed. The foundation-stone was laid in 1875 by the Duke of Edinburgh, and the structure was to be devoted to the purposes not only of establishing a National Opera, but also to accommodate certain schools for the promotion of knowledge in the various branches of the arts connected with Opera.

One branch only of this educational scheme has been actually established and has already done some fairly good work. This is called the National Training School for Dancing. Many of the pupils in this department have already earned distinction on the stage. This is, however, all that at present there has been put forward to show that the venture has some little life. The greater part of the design has yet to be carried out. If all that is stated be true this will shortly be done. The money required, some £70,000, is said to be already in hand, and endeavours will be made to finish the works, so that the theatre may be opened in time for the season of 1884. Certain details of the use to which the building will be put have been actually given.

Operas in Italian, in French, in German, and in English, with a season of Promenade Concerts and a Pantomime, are in turn to cater for the varied tastes of the music and spectacle loving people of the metropolis. How far this rumour is well founded may be inferred from the fact that the announcement was first made in the *Times* newspaper. As that journal is not habitually given to joking, and has a reputation to sustain for the accuracy and seriousness of the news it proffers, it may be assumed that there is some authority for the report.

All lovers of music will rejoice to find the statement is correct, and that the actual commencement of the works is a proof of the earnestness of the projectors.

The scheme for the establishment of a National Opera is one which has been entertained from time to time by many earnest musicians and patrons of the art. The idea was one which commended itself so far to the famous tenor singer, John Braham, that he sunk the greater part of his fortune in building St. James's Theatre, with a view to encouraging its establishment. In the year 1841 Michael William Balfe, without building a theatre for the purpose, made an attempt to found a National Opera. He took the Lyceum Theatre, and not only wrote an opera "Keolanthe" himself, but invited Barnett, Benedict, Macfarren, and Lover, as representing English art, to co-operate with him. The Queen, the Prince Albert, and many of the nobility, supported him, but the venture came to an untimely end, and involved great pecuniary loss. Nearly twenty years later a National English Opera was established at Covent Garden, and enjoyed a short reign of success. But the days of permanence for such a venture had not then arrived, and the last was as unsuccessful as the first.

Now, after a further period of twenty years or so, the idea, which never seems to lose its fascinating hold upon the speculative mind, gains force and power, and is to be carried to a definite end. To many thoughtful persons the notion may seem chimerical, to others tangible. There is much to be said in support of either view, though as musicians it is our duty to encourage the proposition for the establishment. It may seem to be strange, or, to employ a stronger phrase, it may be said to be disgraceful to us, as a music-loving people, that we should be unable to support a scheme for the foundation of a National Opera house for a population of five

millions, when in many Continental towns of a hundred thousand inhabitants the opera theatre is a flourishing and delightful institution.

It is true that the national and municipal authorities abroad recognise the necessity of exercising a paternal interest in the amusements as well as the productive powers of the people over whom they exercise rule, and the smallest items of organised performances are the subject of special legislation and support. In this country everything is left to private speculation, and the State only interferes spasmodically in obedience to outside pressure arising from popular events. Concerning this matter much might be said, but the present is not the time to enlarge upon the subject. To return—public amusements are only tolerated, and not officially recognised. The State should certainly support the arrangements for the entertainment of the people with as much care as it takes to secure a due percentage of the earnings and income of the nation. There is a desire on the part of the princes of the blood royal to offer all possible encouragement to the growing love for music and the universal desire for musical instruction.

The earnest attempt which is being made to found a Royal College of Music upon a permanent basis is a proof of this. It may be considered premature to offer any opinion upon the probable results, but it is impossible to overlook the contingencies which may arise. Let it be assumed that the Royal College is successful in bringing to the front a number of well-trained musicians in all departments in due course. The question, a very serious one, then proposes itself—How are they all to find employment? If a National Opera existed, the question would be easy of solution. Work could be found for all—composers, singers, and players. Without such a market for the various talents and accomplishments of those brought up under the fostering care of the College, it would seem as though there was no prospect for musicians in the future but the occupation of already crowded ground, and the further division into smaller portions of the already scanty earnings of the majority of teachers and executants. When, forty-five years ago, the design of popularising music among the middle and lower classes of society in London was proposed, under the name of "Music for the Million," that being the estimated number of London's inhabitants, the same question arose. The wise, far-seeing, and wide-minded Prince Consort provided an answer by including in his philanthropic projects a plan for the establishment of a National Opera. He knew that out of the number who would qualify themselves in musical knowledge, that a few would be able to fill the principal places as popular performers. The rest would make intelligent audiences, ready, willing, and able to appreciate the efforts made for their entertainment. His untimely death checked the current of his benevolent intentions. His eminent sons, worthy to follow so noble a lead, are doing their best to continue some portion of the design he conceived. It may, therefore, be hoped that the proposition to

complete the building on the Thames Embankment, and to make it the home of a future National Opera, is in accordance with their views, and enjoys their moral, if not their active, support.

At all events, the scheme is one which deserves, if it does not command, encouragement. If it is fulfilled it will go far towards removing from among the neighbouring nations the reproach under which we as Englishmen now labour.

There is one suggestion which may be made as an improvement upon the proposed arrangements—namely, an extension of the period to be allotted to English opera, or opera in English. One month is the time stated. This is not enough for a National Opera. We are not in a position to ask that the performances should be set forth after the plan adopted abroad—namely, to give all operas, from whatever source they may have originated, in the native tongue. It would be an advantage to hear German, Italian, and French operas with their own *libretti*. But there are numbers of fine English operas with whose merits the present generation is totally unacquainted. These should be produced not in the customary slipshod fashion of placing home-made works upon the stage, but with all the advantages of a good cast, well-painted scenery, historically-accurate costumes, and effective appointments, such as are considered indispensable when a piece by a foreign writer is offered for public approval. Above all, the prices for admission must be low. The intrinsic value of the music of many English works now is only discoverable by the mind of the expert who can read a score with the interest and pleasure that is undiluted with prejudice. The production of such works would be the best and worthiest task the directors of a National Opera could undertake. A proceeding like this would serve greatly to encourage young composers to continue the course laid down by their predecessors, and would go far towards securing firm, prompt, and patriotic support of the National Opera, both as a commercial speculation and as a means for the proper employment of artistically-trained musicians.

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## ON PRACTICAL EDUCATION IN MUSIC.

By E. PAUER.

### V. THE MUSICAL COURSE.

(Continued from page 177.)

THE subject of the present article is by no means an easy one. It is difficult for this reason—that there is scarcely a single maxim which we shall lay down which does not admit of many exceptions; and yet the only way to bring something like order and system into our subject is to start with certain rules for our guidance, which have been, so to say, sanctified, if not by unanimous, at least by general acceptance. Musical education is merely a branch of general education. Though a man may possess high principle, and be thoroughly instructed in sciences and languages, yet he may fail to give the slightest satisfaction as a musician; and for this simple reason,

that he possesses no talent for music. Granted that the general principles worked out in general education are also applicable to musical education, we shall nevertheless find that a musical education presents some particular phases, which do not occur in the former. Musical education will, as a rule, be directed according to the degree of talent possessed by the person who learns music. In children we recognise talent, or inclination for music, at a very early age. A little child that can hardly run alone, may often be observed moving its tiny limbs with evident enjoyment when a merry polka or a galop, or any light piece in 2-4 time, is played. Children will seldom take particular notice of pieces in 3-4 or in the slower common time: the shorter, the more crisp and sharp the rhythmical expression of the tune, the readier will be its appreciation by the child. An observant mother may easily find out whether her child evinces any considerable disposition for music. An infant of about two or three years old that listens attentively to singing, that presses forward to get near to the instrument or the person who sings, certainly gives better promise of musical excellence than the child which merely shows interest when a very rhythmical tune is played. If a child, for instance, begins to cry when certain pieces are being played, this may be considered as a sign that the little man or the little lady is affected by music; the dislike to such pieces may, in later years, be easily overcome. If the child begins to sing little tunes correctly, it is advisable to accompany them first with very simple, and later with more complicated harmonies; it is also a capital device to intone a second part to the melody the child sings. All this should be done in a simple, playful manner, and everything that has the appearance of a lesson should be avoided—the step from nature to art must be taken unconsciously. Precocious signs of taste for music require to be carefully observed, cultivated, and encouraged.

The time for beginning to give actual instruction varies according to the quicker or slower disposition of the child; but, when once the instruction has begun, a certain order and system should be followed out, and it is just here, at the outset, that the greatest mistakes are generally made. The most lively child, a little creature full of talent, is entrusted to the care of an amiable daily governess, who is expected to do real wonders: she has to teach English, Latin, French, German, drawing, and music. Were she really and truly capable of accomplishing all this, she might lay claim to being considered not "a nine days' woman," but a "perpetual wonder." It sometimes happens that a poor governess, in her anxiety to humour the little ones entrusted to her care, overlooks numerous mistakes, and submits by degrees to the majority of the imperious demands of the little tyrants, merely to keep them in good temper, and to render them quiet and tractable. But terrible is the effect of such indulgence on musical art! Scales are not learned, no system of fingering is explained, and accordingly none is properly inculcated; the little

performer keeps the hands down when they should be up, plays *staccato* what ought to be *legato*; in short, a kind of general musical license—nay, anarchy—reigns in the school-room. Besides these gross mistakes, whose full effect is only felt in later years, the greatest mischief is done by allowing the child to play pieces which are mostly *beyond* its capabilities, and this either to gratify the vanity of the pupil, or to defer to the certainly unreasonable demands of the parents. We cannot of course expect that parents will go to the expense of engaging a first-rate professor for their children at the outset; but all should carefully avoid the other extreme, of entrusting the first musical education of children to persons who are themselves not sufficiently conversant with the rudiments of music and with the elementary principles of musical teaching. I have often heard mothers say that the governess who has the charge of the musical education "does not play herself, but is a capital teacher." I frankly confess that I do not understand the logical force or correctness of such an assertion. Even in languages, which may be acquired to a much greater extent by studying without a teacher, it is conceded that a master is necessary to teach the pronunciation and the accent. In music the pronunciation is represented by the art of producing the *tone*, and the accent is represented by the *expression*. There is not the slightest doubt that a person who is not a performer is unable to demonstrate satisfactorily how the tone is produced, and how a pupil is to play with expression; and it is just from the beginning that the touch, the manner of holding the hand, of playing from the wrist, must be thoroughly well learned. Sound principles in these matters must be inculcated at a very early age, as in later years the muscles will be stiffer, the movement of the hands no longer supple; and when the student is older, and consequently more serious, he will not have the patience to go over and over again through certain mechanical or technical exercises.

If a child—we will say of seven or eight years—shows such a decided talent for music as to lead us reasonably to suppose that a highly successful musical career is in store for it, the musical education must of course be adapted to that unusual development of natural faculties. It will in such a case be advantageous to make the child acquainted in outline, as it were in a playful manner, with the best music that can be got, and thus form the taste. The choruses of Handel, smaller pieces of Sebastian Bach, minuets of Joseph Haydn, operatic airs of W. A. Mozart, good marches of Cherubini, Beethoven, or Schubert, and good national songs, offer highly valuable materials for such a process. The sense of beauty, of harmony, of symmetry and order in melody, will thus be fostered. With such pupils it is indispensable to follow from the very first a systematic order, and to observe this order with perseverance, and even with what would at first appear *pedantic* perseverance. With talented pupils, of whom one knows for certain that circumstances will not allow them to go very deeply



into the study of music, and who have to look upon musical art only as amateurs, such strictness may appear unnecessary. If music is only to be considered as an adornment of social life, as a means of amusement, or an easy and welcome means of introduction into family circles, the chief point to be kept in view is a good and solid groundwork, with the acquisition of facility in reading at sight, readiness in playing the accompaniment of a song, or taking the bass or treble part in a duet; indeed, the ability to be generally useful. This is a point of general musical education that is often overlooked, indeed we may say almost entirely lost sight of. Sometimes it has happened to me that when the anxious mother spoke of her child's progress, and lamented the want of sufficient energy, industry, and perseverance, the papa remarked with a certain conscious pride that, "After all, his child would not require to turn her musical attainments to any practical purpose." With such assertions, however, those who are guided by common sense will have little sympathy. What we have learned is emphatically our own: it is the only property of which we cannot be deprived—no fire, no inundation, no storm, no war, indeed, no outward circumstance, can rob us of the smallest particle of the property which is housed in our brain. Granted that the young student has no need to employ her musical gifts for the purpose of earning money, will it not be a gain to her as a private individual if in learning music she is well grounded and well instructed? And might we not also conclude that any one with moderate talent will find it advantageous to work with the same industry that is necessary for a so-called professional student, even if only with the intention of becoming a really good amateur? Surely if a thing is worth doing at all, it is worth doing well—"Whatsoever thy hand findeth to do do with thy might." Goethe, one of the deepest thinkers, a man endowed with rare common sense and an extraordinary acuteness of perception, once said, "There is no fear that the trees will grow into the sky." There is no fear of any one becoming too clever; and therefore a little extra perseverance, trouble, and energy, will certainly do no harm.

(To be continued.)

#### FERDINAND HILLER ON GOETHE'S MUSICAL LIFE.\*

In opposition to the prevalent opinion, Dr. Hiller maintains that Goethe was passionately fond of music, and more thoroughly understood its greatness and more zealously furthered its cultivation than any other poet of note. But our author hardly states the nature of this opinion correctly. It is rather that Goethe failed to recognise and take an interest in the highest developments of contemporary music and its noblest representatives, than that he was not much attracted by the art and had little sympathy with it.

Dr. Hiller's brochure proves satisfactorily the falsity of the opinion as interpreted by him; indeed, it is proved by this one remark of Goethe's: "Alas! when I think of music, it appears to me strange that I am completely cut off from this highest and most beautiful enjoyment." If, on the other hand, the opinion is as I have interpreted it, our author does not make out so good a case. It is, however, not Goethe but circumstances over which he had no control that are to blame. Of Bach and Handel little was known in his time, and Beethoven came into the world thirty-one years after him,—that is, Goethe was almost an old man before Beethoven began to create. Considering this and the few and insignificant opportunities which the poet had of hearing good music, the clearness of his views, the excellence of his taste, and the width and activity of his sympathy, can only inspire wonder. That Goethe received in his childhood lessons in pianoforte playing, that he afterwards devoted himself for some time to the violoncello, and that in his sixty-fifth year he made an attempt at composition, will be news to all but the most thorough students of the great German poet. In 1772 he wrote from Frankfurt to Salzmann in Strasburg: "Will you at your convenience ask Basch, my violoncello master, if he has still the sonatas for two basses which I played with him; purchase them of him, and send me them. I cultivate the art somewhat more vigorously than formerly." The composition was a four-part "In te, Domine, speravi; non confundar in aeternum," and, according to his own account, resembled one of Jomelli's. Dr. Hiller lays especial stress on the opera librettos, cantatas, and songs, which Goethe wrote. With good reason he points out the "Walpurgis-Night," by Goethe-Mendelssohn, as the vocal work most equally perfect in words and tones. Very characteristic of Goethe's way of going to the bottom of all things is the table thought out by him, which showed at a glance an unlimited theory of music, from the primary phenomena of acoustics to the fashioning of genius (*Eingreifen des Genies*). As an instance of how delightfully and sensibly Goethe dealt with matters of theory, I shall quote the following passage from a letter addressed to Zelter.

"You remember, perhaps, that I have always passionately taken the part of the minor third, and have been angry at you theorists because you would not allow it to be a *donum naturæ*. Really, a gut or wire string does not stand so high as that nature should entrust it solely and exclusively with her harmonies. Man is worth more, and to man nature has given the minor third, in order to be able to express with the inmost pleasure his longing and the ineffable. Man belongs to nature; and it is he who knows how to receive, regulate, and modify the most delicate relations of all the elementary phenomena."

Could anything be more to the point than the following criticism of Rossini? "The other evening I went to hear *Tancredi*; it was performed in a very praiseworthy manner, and I would have been content if no helmets, armour, weapons, and trophies had

\* "Goethe's Musikalisches Leben." Von Ferdinand Hiller. Köln: M. Du Mont-Schauberg. 1883.



appeared on the stage. But I knew at once what to do, and transformed the representation into a *favola boscareggia*, somewhat like the *Pastor fido*. Thus I also decorated the stage—there were Pousinesque and pleasing landscapes; tricked out the *dramatis persona*—ideal shepherds and shepherdesses, as in *Daphnis and Chloe*; even fauns were not wanting. And now there was really nothing to be objected to, for the hollow pretension of a heroic opera disappeared."

Next, I shall make some excerpts illustrative of Goethe's comprehensive view of the art.

"All modern music is treated in two ways: it is either considered as an independent art, developed in itself, practised and enjoyed through the refined external sense, as the Italians are in the habit of doing; or it is brought into connection with intellect, feeling, passion, and wrought in such a way that it can occupy several faculties of the human mind and soul, as is and will always be the custom of the French, Germans, and all the northern nations.

"Only by means of this consideration, as it were by a double Ariadne thread, it is possible to disengage one's self from the labyrinth of party strife . . .

"The Italian aims at the loveliest harmony, the most pleasing melody, and delights in concord and progression as such; he takes into account the singer's organ, and utilises prominently and most felicitously what the vocal artist can accomplish in the way of sustained and quickly successive notes and their manifold rendering, and thus enchants the cultivated ear of his countrymen. But he does not escape the reproach of having failed to do justice to his text, which in vocal music is, of course, indispensable.

"The other party again has more or less in view the meaning, feeling, and passion which the poet expresses; to rival with him it regards as a duty. Strange harmonies, interrupted melodies, violent modulations and transitions, are sought in order to express the cry of ecstasy, fear, and despair. Such composers satisfy most the sensitive and intellectual (*Verstündigen*), but hardly escape the reproach of offending the ear, in so far as it will enjoy by itself, without allowing head and heart to take part in its enjoyment.

"Perhaps no composer can be named who has succeeded in uniting both qualities in his works; nevertheless, it is certain that they are to be found and must be found in the best works of the best masters."

And now one more quotation, after which I shall leave the reader to inquire for the rest in Dr. Hiller's interesting *brochure* of eighty pages, which consists for the most part of Goethe's own words gathered from his works, letters, and conversations, but contains also some noteworthy comments by the author. Goethe's and Hiller's remarks on texts for musical treatment, operatic and others, may be particularly recommended to those interested in such matters. But now to our last quotation.

"How can any one say that Mozart composed his *Don Giovanni*? Composition!—As if it were a bit of cake or biscuit which one concocts of eggs, flour, and

sugar!—It is an intellectual creation, the parts as well as the whole out of one mind and mould, and penetrated by the breath of a life, the producer by no means experimenting and piecing together, and proceeding arbitrarily, but the dæmonic spirit of his genius having him in his power, so that he was obliged to execute what the other commanded.

"Let any one try and produce something with human will and human powers that may be set by the side of the creations that bear the names of Mozart, Rafael, or Shakespeare. I know quite well that these noble three are by no means the only ones—but if others have been great as these, they surpassed common human nature in the same proportion and were as divinely gifted as these."

FR. NIECKS.

## RICHARD WAGNER AND GERMAN ART.

By FR. NIECKS.

"OF making many books there is no end." This is at present especially true as regards books on Wagner, and I should not wonder were the curious to find that "much study is a weariness to the flesh." Not only has many a staunch partisan of the departed master been induced by an inner impulse to rush into print, but also an outer impulse has been brought to bear on the more sluggish and less enthusiastic to go and do likewise. Last March, a society of literary men and artists at Prague—"Concordia" is its name—offered a prize of twenty ducats for the best essay that would be sent in by the 1st of May on the subject of "Richard Wagner's significance for the national art." Eight competitors came forward, and of them the prize was adjudged to Herr Ludwig Nohl, whose essay ("Richard Wagner's Bedeutung für die nationale Kunst"—Wien und Teschen: Karl Prochaska) is lying before me. The author relates in the preface that at first work and illness compelled him to abandon the idea of taking part in the contest, but that finally, the temptation proving too strong, he put pen to paper, and completed the essay in a week. There was, however, yet another cause which conspired to withhold him from this congenial task—namely, the thought that it was especially the authors and artists who had met Wagner's endeavours with coldness and even hostility, and that especially by them the master's latest views and real problems had been little understood, and the sublime meaning of *Parsifal* almost wholly ignored. Taking into consideration the circumstances in which our author found himself, we ought, perhaps, to forgive him the words which a dull peevishness suggested: "Why throw pearls before swine?" But the wisdom and taste of recording them will certainly not be commended by any right-thinking person.

To write an essay of seventy-seven pages on so difficult a subject in one week is, according to the result, either an admirable or a despicable feat. To write, as Herr Nohl has done, such an essay with no other material than that afforded by his little book,

"Gluck and Wagner, and the development of the musical drama," must be characterised as an unpardonable frivolity, a frivolity disrespectful to the great master, insulting to the public, and unworthy of a conscientious workman. Herr Nohl's writings are much read by a certain section of the public, crowned heads have repeatedly and in various ways testified their approval of him and them, and even his enemies cannot deny that the author of "Beethoven's Leben," "Mozart's Leben," and innumerable other publications, has considerable literary talent. Indeed, he writes always with ease and often with eloquence. But this ease and eloquence are to him fatal gifts. His ease urges him to a haste which allows him no time for thinking, and the music of his eloquence has so bewitching an effect upon him as to make him pursue sound forgetful of sense.

The opening sentences of the essay in question promise well. "In reality there is no *national* art, because art—like science and religion a product of the universal mind—soars altogether above the individuality of single peoples, and with its highest creations conquers in course of time all the cultured nations." But our author thinks that more closely considered, especially from the historical point of view, "the question assumes a different aspect, and not only becomes very real, but even profoundly significant." Let us cull two more passages which further develop this idea. "The middle ages did not really know, in our modern sense, the existence of different nations. As the Church with regard to religion, so the 'Holy Roman Empire of the German Nation' with regard to politics encompassed almost all the cultured nations of the time, and the result of this double union was the essentially similar culture of the then civilised world. As the highest product of this at once real and ideal union is up to this day indisputably to be considered the Catholic mass, in which not only the actual *Gesamtkunstwerk* [the art-work in which all arts co-operate] aimed at and created by Richard Wagner is anticipated in the most ingenuous and natural manner, but also the Greek drama revived in a thoroughly specific form, and the mass belonged to the whole of Christianity." I pass on without comment, not, however, because I agree with every statement in the foregoing remarks. Observing that when after the Renaissance and Reformation the individuality of nations became more and more pronounced, this individualisation showed itself most distinctly in the art-work in which tone-speech and word-speech are combined, he goes on to say: "Indeed, in literature the nature and significance of our cultured nations is not more pronounced than in the hybrid formation, the opera; and its highest product, Richard Wagner's musical drama, had to unite potentially all the really artistic excellences of the opera of the other nations in order to absorb that spirit which formerly as the Holy Roman Empire of the German Nation ruled the world politically, and now begins to put an impress upon it artistically, the traces of which doubtlessly the future will exhibit.

The supremacy, and not only the supremacy but also the all-comprehensiveness of Germany and of Wagner, are the two chief points of Herr Nohl's faith. He puts forward these doctrines with a simplicity and absoluteness that is really charming, being evidently convinced that no one, except a blockhead, madman, or villain, could for a moment think of questioning their tenability. The Germans have ridiculed a good deal, and with justice, the vaingloriousness of the French, and the self-sufficiency of the English; of the ridiculousness of their own pretensions they seem to be wholly unconscious. Sad though it be, the fact has nevertheless to be admitted, that even Germany and Wagner are not exempt from the law of human nature—error, imperfection, and limitation, cleave to all within the pale of humanity. And even supposing Germany as a nation, and Wagner as a dramatist, to be foremost in our age, this would not imply the nullity of the rest of the contemporary world. France, Italy, and England, are still up and doing; and the Slavonic nations show every day more and more that their day is coming. Perhaps to-morrow we shall have to acknowledge the supremacy of one of them. Moreover, it is well to remember that among the contemporaries of Wagner were Mendelssohn, Schumann, Chopin, Liszt, Berlioz, Raff, Brahms, Gounod, Verdi, Rubinstein, and a host of other musicians whose existences are not blotted out by the existence of Wagner. To represent the latter's works as the essence and synthesis of all that is best in the achievements of the past and present evidences not insight, but blind bigotry. Wagner has created works of great beauty. Many have done the same before him; many will do so after him. The beauty of Wagner's works is different from the beauty of Mozart's, from the beauty of Beethoven's; but it is superior neither to the one nor to the other. There is no such thing as absolute progress. What we call progress is change, for the most part simply a re-mixture of the old elements. These may, as it were, undergo a chemical transformation; but the relative proportion of good and evil, of strength and weakness, is thereby little affected. A belief in the theory of progress is one of the many delusions with which one generation after another flatters its vanity. The correctness of this theory granted, our superiority over all that has gone before us follows as a matter of course. And the satisfied looking back, or, rather, looking down upon the long vista of the past affords so pleasurable a sensation, that naturally every reasonably-constituted member of society clings with all his might to this comfortable doctrine.

But let us return to Herr Nohl's essay. Excepting about twenty pages at the end, there is very little about Wagner in it. On the other hand, it contains a great deal about everything else—about the mediæval world and the changes brought about by the Renaissance and Reformation, about the drama from its birth in Greece up to the present time, about the successive stages in the development of vocal and instrumental music, about the various

efforts made in Germany to found a national drama and opera, about. . . . But who could remember after one reading all the subjects touched upon (of course, very lightly touched upon—*effleurés*) in this survey of the social, political, religious, literary, and artistic history of the universe! In short, the essay is brimful of those concise, confident, prettily-turned general judgments, which are so trustingly received by the majority of readers—a dozen words settle all about the excellences and shortcomings of a period, half-a-dozen words suffice for a school, an epoch-making master is dismissed with a single word. True, the judgments do not tally with the facts. But what of that? *Tant pis pour les faits*. At any rate, a grateful public applauds. Think of the complexity of history with its manifold and often opposing tendencies, with its actions and reactions, with its progressions and retrogressions! Who, on beholding so bewildering a spectacle, will not welcome a guide who has the assurance to offer his services? But what is the outcome of Herr Nohl's survey of universal history? He sweeps through every channel of thinking, feeling, and fashioning, and finds at the end of every course Richard Wagner towering in solitary greatness above all the rest. And how does our author answer the question as to the poet-musician's significance for the national art? He does not answer it at all, his uncritical rhapsody leaves us as wise as we were. But judge for yourself of his manner of dealing with the problem. His concluding words shall also be mine.

"With justice could Richard Wagner say of his days: 'The morning of humanity is radiating!' As no other he has helped to bring this about: he has in most noble works led the sun of existence to its zenith, and then allowed its light tranquilly to spread out over our life as a reflex of the eternal. And now only we understand the significance of his words: 'I cannot comprehend the spirit of music otherwise than in love.' Music was the daughter of the Church, it has absorbed the spirit of religion in all its purity, and now causes it to radiate back on the nations and humanity, blessing and renovating. This is the true and ultimate significance of Richard Wagner for German art."

#### REST AND WORK.

"To everything there is a season," says the Preacher, and now that schools and academies are closed young people are thinking only of rest and recreation, while those who are grown-up are seeking in one way or another to renew their strength, and prepare for coming work. Seeing that we have trained teachers, and that languages, science, and art, are taught in an agreeable, nay attractive, manner, we hear less of schoolboys and school-girls "creeping like snails unwillingly to school;" the rising generation is learning to enjoy both its work-days and its holidays. Children ought to have plenty of fun and recreation, for we live in a busy age; and as they grow up they will find play-days few and far between. Work, however, brings its own enjoyment; and, indeed, so fond of it do some persons become, that they never give it up entirely, but seek pleasure by change of occu-

pation. Employments are rightly spoken of as "perennial fire-proof joys." To an active man absolute cessation from work is well nigh intolerable. If at this present moment we could find out what some of our best professional musicians who have laboured hard for many months past teaching and performing are doing, we should probably find them engaged in reading and studying for themselves, or devoting themselves to composition. Do not let us be misunderstood. We do not mean that they work without ceasing, but that while enjoying themselves rationally and moderately, they still devote a portion of their time to work. Mendelssohn furnishes us, indeed, with a striking example of a man who, in the midst of pleasure and excitement managed to originate and pen some of his finest thoughts. For example, in the year 1829, after his first and eventful London season, he went for a tour to Scotland with his friend Klingemann. They went to see Holyrood Palace, "and I think," says Mendelssohn, in one of his letters, "that I found there the beginning of my Scotch symphony." Amid the distractions of the journey to Italy (1830-1), when, to use his own expression, he amused himself "thoroughly and divinely," he finished the "Walpurgisnight," the "Hebrides"—each in its first form—and managed to make considerable progress with the Scotch and Italian symphonies.

All great men have been industrious; it must, however, be admitted that some have displayed energy during a portion only of their life. Rossini may be named as a prominent specimen. For very many years before his death he wrote very little indeed; but we must not forget that by the time he had reached the age of thirty-seven he had written as many operas, and, indeed, at times showed remarkable activity.

We propose now to glance at the lives of a few of the greatest musicians, and see how they valued time, and what a noble use they made of it.

We begin with Handel. When quite young we read how he practised at night on his muffled clavichord, while the rest of the family slept. And the results of these nocturnal studies were seen when, in his seventh year, he had an opportunity of playing before the Duke of Sachse Weissenfels: for the members of the *Kapelle* and the duke himself were indeed astonished when the youthful prodigy tried the organ one Sunday after the service. Handel worked as industriously at his books as he did at music. His career at school was a most creditable one; and, as a student at the university of Halle, he showed great diligence. When seventeen years of age he was appointed organist to the cathedral attached to the Moritzburg. His official duties were heavy, and at that time he was pursuing his studies at the university, yet he persuaded his schoolfellows to meet together on the two weekly half-holidays for the purpose of practising vocal and instrumental music. When in London, in the course of eight years he wrote for the Royal Academy of Music no less than thirteen operas and one act of *Muzio Scevola*. Again, in the space of three years (1734-7) he produced six new operas, three of which, and the greater part of a fourth, were written in one year. In 1738, besides two operas, he wrote *Saul* and *Israel in Egypt*; in 1741 the *Messiah* and *Samson*; and in 1748 *Solomon* and *Susanna*. In spite of blindness and the infirmities of old age, he continued to work till the end. A week before his death he directed a performance of the *Messiah*.

Now let us turn to Haydn. His parents instilled into him from earliest infancy a love for cleanliness, order, and, above all, work; and throughout a long life Haydn never forgot how much he owed to them, nor did he ever abandon the habits acquired in childhood. Sir George



Grove, in his "Dictionary of Music and Musicians," says, "Haydn was distinguished by industry and method; he maintained a strict daily routine, and never sat down to work or received a visit until he was fully dressed." When he was at Hamburg, studying with his relative, Frankh, we are informed that he spent nearly all his time in church or in school. And in old age, speaking of Frankh, he said, "I shall be grateful to that man as long as I live for keeping me so hard at work, though I used to get more flogging than food." We read, too, that when studying at Vienna he was always busy; and, indeed, for many years it is said that he devoted as much as sixteen and eighteen hours a day to music. Like all truly great men, the harder he worked the humbler he became. When an old man, he said, regretfully, "I have only just learned how to use the wind instruments, and now that I do understand them, I must leave the world." When seventy-four years old he commenced his last string quartet, but was unable to finish it; he wrote a few notes of music, and underneath them words to this effect—

"Fled for ever is my strength,  
Old and weak am I."

We now come to Mozart. Passing by his earlier years we first notice a letter from his father to Hagenauer in 1766, Wolfgang being at that time ten years old. "Every moment lost," says Leopold Mozart, "is lost for ever; and if I never realised before how precious the time of youth is, I know it now. You know that my children are accustomed to work; if they once had an excuse for idleness, my whole fabric would fall to the ground. Custom is an iron path, and Wolfgang has still much to learn." So, like Haydn, this great musician was taught from infancy to be industrious; and the long list of works composed during a short and troubled life shows that he was never idle. From Paris he writes to his father, in 1778:—"It is no joke to give lessons here. You must not think that it is laziness; no! but it is quite against my nature. You know that I, so to speak, live in music; that I am busy at it the whole day—planning, studying, considering." Although he wrote quickly he thought slowly. In the dedication of his quartets to Haydn he speaks of them as "the fruit of long and painful labour." Again, speaking to the conductor, Kucharz, at Prague, about *Don Giovanni*, he said, "I have spared neither labour nor pains to produce something worthy of the reputation of Prague;" and again, "I assure you, my dear friend, no one has given more trouble to the study of composition than myself. It would not be easy to find a celebrated musician whose works I have not often and laboriously studied." These are not the words of a boaster, but of one who worked, as Jahn says, "the more zealously and the more earnestly in proportion as his genius surpassed that of other men."

In the last year of his life he wrote *Titus*, the *Zauberflöte*, the *Requiem*, two string quintets in D and E flat, a pianoforte concerto, the beautiful *Ave Verum*, and other works. Just now we spoke of Haydn writing until his strength failed him, and we have a similar tale to tell of Mozart. Before finishing the *Zauberflöte* he had become subject to fainting fits, which diminished his strength. But he worked with "restless eagerness" upon the *Requiem*. His wife feeling that work increased his illness took away the score from him, but afterwards returned it to him when he felt a little better. The last fatal day arrived; he had the flavour of death on his tongue—he tasted death. He could not write, but we read that "in his latest fancies he was busy with the *Requiem*, blowing out his cheeks to imitate the trumpets and drums." Mozart had his faults, although these have

been greatly exaggerated; but we hope by these few remarks to have shown that at any rate he was not guilty of the crime of idleness.

And there is one fact to notice with regard to Mozart. There is abundant evidence in his letters, and in the account of his life handed down to us, to show that his constant labours did not turn him into a morose man, or into one unable to enjoy the good things of this world whenever fortune put them in his way. As a boy he was full of fun, and to his last day he was sociable and cheerful.

And now we must speak of Beethoven. He, too, was taught in early life to work. He had not, like his two illustrious predecessors, a happy home, but he studied hard, for at the age of twelve we learn that he could play with force and finish, read well at sight, and play the greater part of Bach's "Well-tempered Clavier." When he left Bonn for Vienna his friend Count Waldstein wrote in his album, "Labour assiduously." This he did from that day till his death. We cannot quote any sayings of his with respect to his working habits, or, indeed, any remarks made by other people. His whole life was spent in composition. The number of his works is not so great as that of Mozart's; but the time he spent over them was enormous. Of this, indeed, we have sufficient evidence in the remarkable sketch-books which have been preserved. Many of his ideas noted down on paper were never worked out. "Had he," says Nottebohm, "carried out all the symphonies which are begun in these books we should have at least fifty." At the close of his life all that he had done seemed to him as nothing. "I feel," he said, "as if I had written scarcely more than a few notes." And again, "I hope still to bring a few great works into the world." During the last five months before his death he wrote nothing; but this was because he was forbidden to do so by the physicians; if permitted, we are told, he would at once have begun to work. At the time of his death he was occupied with a tenth Symphony, a Requiem, Music to *Faust*, and an instruction book for the piano. He was probably the hardest working musician that ever lived.

And so we could go on adding illustrious names to our list. By noticing the patience and industry of the great composers, we may perhaps help to remove an idea not yet quite extinct—viz., that they passed their lives in sinful ease or selfish pleasure. The real truth is this—that they often sacrificed their comfort, their health, and in some cases even life.

Of the musicians we have mentioned Haydn and Mendelssohn were perhaps the two who found most time for pleasure in the midst of their work; and we know that their holidays were not idle days. The example of industry set by Handel, Mozart, and Beethoven, ought to stimulate young musicians to fresh efforts; and these composers' splendid achievements ought to encourage artists toiling on the road to fame. After all, the hardest workers are the happiest men. "Idleness," says Burton, "is the bane of body and mind, the nurse of naughtiness, the stepmother of discipline, and the chief author of all mischief."

## Foreign Correspondence.

### MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

VIENNA, August 12th, 1883.

FOUR weeks having passed, the Hofoper re-opened on July 16th, under favourable circumstances. Hot as the weather was a fortnight ago, the right temperature for a

visit to the opera began with the first evening. No wonder that the house was well filled; and so on, day by day: a good number being strangers who had come on a visit to examine Vienna and its inhabitants. As to the choice of operas, the manager and visitors are comparatively indifferent, as it is sufficient for the latter to hear the singers, chorus, and orchestra; and to take a view of the interior of the house. Many of the singers are still absent; Gastspiele are quite common at the commencement of the season. This time, however, there was an exception. We had only two—Herr v. Reichenberg and Fräulein Regina Klein. The former is no stranger here; and is engaged from autumn, 1884. He was heard as Marcel, hermit (*Freischütz*), Lorenzo, Ramphis, Walther Fürst, Zacharias (*Prophet*), Gaveston (*Weisse Frau*), and Rocco, taking the place of Scaria and Rokitsansky, both being absent. The choice of his rôles speaks for his availability. Fräulein Klein was for a long time in the Carltheatre as soubrette. Like Frau Materna, who wandered the same way, and others, the lustre of the opera was mighty enough for her to quit the jovial arena, and to encounter the trials of a more serious place. Her first experiments in Leipzig and Prague being encouraging, she was anxious, on returning to Vienna, to give proofs of her assiduous studies and progress. She performed Margarethe (*Faust*), Leonore (*Troubadour*), Agathe, and Aida, enlisting critics and the public on her side. Herr Reichmann, formerly in Munich, and now one of our singers, entered on his new engagement in June, and continued in August with Count Luna (*Troubadour*), Nelusco, and Ramphis. Herr Winkelmann, who likewise had his *début* in June, is still absent; both will be valuable additions to our stage. Herr Broulik, who has still much to learn, was for the present the single Heldentenor; Herr Walter, the lyric tenor, began late in August as Florestan; there is still to mention Herr Schittenhelm, a tenor for second parts, and Herr Peschier for fioritura singing (as Count Almaviva, &c.). His field being but small, it was fit to let him try to enlarge the circle of his rôles. Faust and Georges Brown were the touchstones; but the task was too hard, though he did not displease. With respect to Georges Brown, we have never heard since Roger a similar representation of that rôle. The same it is with Fra Diavolo and other rôles absolutely requiring French grace. Fräulein Hermine Braga, of late often mentioned as Gast in Sweden and Russia, and formerly engaged only in smaller rôles, is entering on a more ambitious path. Her Mignon, Carmen, Margarethe, Königin der Erdgeister (*Hans Heiling*) were accepted with sympathy. Frau Papier, the best Orpheus for the present, again proved her talent as Amneris, Fides, and other rôles; we shall lose her too soon, for she is engaged for Bremen next year. Fräulein Lehmann is indefatigable in performing large and small rôles—a real pearl for any manager; since July 16th she sang no less than fourteen times. On August 31 another jubilee will be celebrated; Meyerbeer's *Robert* was performed fifty years ago for the first time in Vienna. Since that time the opera has been heard here four hundred and three times. Thursday last the telephone was tried between the opera-house (where *Aida* was given) and the Rotunda in the Prater, where the electric exhibition is being held. The music, orchestral and vocal, was heard as well as a visitor by the way would hear it, sitting before a drawn curtain. Female voices, however, were heard the best; the higher notes and even the words were well understood. The Crown Prince himself and some Archdukes were on the spot, and took great interest in the advantage afforded by one of the most wonderful inventions of our time.

Operas performed from July 16th to August 12th:—*Hugenotten* (twice), *Faust* (twice), *Mignon*, *Troubadour* (twice), *Gute Nacht Herr Pantalon* (and the ballet "Melusine") five times, *Freischütz* (twice), *Romeo und Julie*, *Aida* (twice), *Carmen* (twice), *Tell*, *Hans Heiling*, *Prophet*, *Afrikanerin*, *Weisse Frau*, *Fidelio*.

#### OUR MUSIC PAGES.

THE reviewer of Herr Carl Reinecke's *Phalènes*, in the March number of the MONTHLY MUSICAL RECORD, said that the student would find in these ten easy pieces "something worth his attention." There is, in fact, a great deal in them. The shortness of the numbers, and their simplicity of form and diction are to some extent misleading: many persons connect length and difficulty with what is good and classical, and are apt to despise small things. Herr Reinecke has given many proofs of his skill in writing music fit for young players; and in these pieces he has combined brevity and simplicity with good subject-matter and interesting treatment of the same. The two numbers (6 and 8) selected for our Music Pages are charmingly written. The first, in G major, has a simple and pleasing melody, with a flowing accompaniment. The second, in D major, shows originality in rhythm, and the equal division of labour between the two hands shows the experience of the composer and his acquaintance with the laws of double counterpoint. The other numbers are equally attractive: *a duobus disce omnia*.

#### Reviews.

*Cecilia*: a Collection of Organ Pieces in diverse styles, edited by W. T. BEST. Books IX. and X. (Edition Nos. 7109, 7110, each, net, 1s.) London: Augener & Co.

THE ninth book of this comprehensive and exceedingly useful collection of organ pieces brings a *Scherzo* by the editor. Mr. Best's composition is pleasing, spirited, and highly effective. The thoughts flow with easy melodiousness, and the resources of the king of instruments are utilised very cleverly and yet naturally. A minute indication of the stops and manuals to be used facilitates the proper interpretation of the composer's intentions. We are sure that the organists who play this piece will remember the author kindly.

The contents of Book X. are particularly rich. We have first an *Andante* by F. Benoist, entitled *Prière*, which is serene, devotional, and in the true organ style; next a capital, both solid and polished, *Double Fugue*, by J. L. Krebs; then an attractive *Adagio*, by Mr. Best, and lastly a short *Trio*, full of vigorous movement, by Josef Rheinberg. For those who are not familiar with the name of the first of these four composers, we may add that François Benoist, born on September 10, 1794, at Nantes, was appointed professor of organ playing at the Paris Conservatoire on April 1, 1819, which post he held till 1872. His compositions comprise not only a considerable number of organ pieces, but also several dramatic works, and a *Requiem*. Among his pupils were Adolph Adam, Lefebure Wély, Edouard Batiste, Chauvet, Alkan *aine*, Duvernoy, César and Joseph Franck, George Bizet, and Paladilhe. Of Johann Ludwig Krebs it is hardly necessary to say anything—the fame of J. S. Bach's favourite pupil must have reached every well-trained organist. He was born on October 10, 1713, at Buttelsdadt, and died at Altenburg in 1780.

*Ten Fantasiestücke.* For the Pianoforte. By CARL REINECKE. Op. 17. (Edition No. 3351; net, 1s.) London: Augener & Co.

THE ten pieces are called respectively: 1. Aquarell; 2. Blumenstück; 3. Northern Song; 4. Canon; 5. Musical Box and Puppet Play; 6. Reminiscences of the Leipzig St. Thomas Church; 7. Little Rogue; 8. Ballad; 9. Love-lay; 10. Romance. Like all Herr Reinecke's compositions they are distinguished by grace, fancy, and a certain degree of poetical expression. They are in several keys, easy to play, and are effective alike for the purposes of teaching and amusement.

*Pianoforte Works.* By JOACHIM RAFF. Nos. 16 and 17. London: Augener & Co.

A FURTHER addition to the series is made in these two numbers, each a characteristic specimen of the inventive powers of the composer. The first is a "Berceuse" in E flat, simple in its initial theme and masterly in treatment. The second is a "Valse Impromptu" in D flat, bearing the distinguishing title "L'Espiegle." Though somewhat Chopinesque in character there is enough of the individuality of Raff to make it interesting as an original piece. The two works deserve to be welcomed by all lovers of the advanced school of thought in pianoforte music.

*Select Pianoforte Works.* By A. RUBINSTEIN. London: Augener & Co.

A NOCTURNE in G, a Romance in B flat, and a Barcarole in A, all more or less well known to the students of Rubinstein's music, complete the series of eighteen pieces.

The Nocturne is a beautiful study, the Romance is a passionate outpouring, not altogether unlike Mendelssohn, and the Barcarole, a joyous and crisp melody with a graceful arpeggio accompaniment, first proposed in the middle movement and continued into the end, thus forming a thoroughly representative example of the class of composition after which it is called. All the pieces are good, and the printing and engraving are models of their kind.

*Bourrée* (No. 4), for the Pianoforte. By E. SILAS. Op. 106. London: Weekes & Co.

MUCH may be said concerning the use of old-fashioned forms by modern composers. It may seem to be humiliating to have to confess that our present writers cannot admit a new rhythm or do not care to take the responsibility of employing new time measures. Certain it is that some regret is always awakened in the mind when a work like the present, so full of originality, and marked by the hand of genius is laid out on lines which owe little to their own merit, and much to the fashion for revival. Queen Anne furniture, Queen Anne houses, Queen Anne ornaments, and Queen Anne rhythms. These are reproduced at the present time in conformity with what is called æstheticism in taste. The mind is incapable of appreciating the value of that which exists and is developing; it must therefore resort to that which is past and has fulfilled its mission. If we cannot originate the beautiful let us copy the ugly. Fortunately for us as musicians the patterns of the Queen Anne music are more graceful and charming than those of most other art works. Still, it would be a matter for sincere congratulation could it be found that modern

composers as clever and as original as Mr. E. Silas would turn their attention to the production of something more distinctly Victorian and not to the reproduction of forms and fashions that ought to be fossil.

*Mazurka de Salon.* Pour Piano. Par P. TSCHAIKOWSKY. London: Augener & Co.

THERE is a remarkably entraining introduction in D minor to this clever piece of pianoforte music which augments the beauty both of the key and the subject of the theme proper. While it is by no means difficult in its passages the Mazurka is extremely fascinating and musician-like in idea and construction.

*Répertoire Populaire* (Popular Library); *Morceaux favoris pour le Piano.* Par D. KRUG. Op. 78. Nos. 1 to 6, each 2s. 6d. London: Augener & Co.

THE task which the editor of this Répertoire has undertaken is one which will be fully appreciated by a large number of teachers and pupils. The first care of an earnest master is always to make the endeavour to engage the mind and the sympathies of those on whose behalf he is called upon to exercise his skill in teaching. The faculty of appreciating the subtleties of the polyphonic combinations is one of development; the power of recognising the charm of melody is inherent in all who have the gift of a musical ear. Sequential phrases of tune appeal more quickly to the senses than the most clever contrasts of chords. It is, therefore, with the greatest wisdom that the compiler of a "Répertoire populaire" selects a series of well-trying melodies as the themes for his self-imposed task. There is not likely to be any doubt about their reception. Melodies which charmed the parents are still likely to possess attractions for the children. Those tunes which survive the lapse of years must possess inherent merits, beyond the fact that they revive associations of which time has softened the asperities. How welcome, then, ought this collection to be. The "Carnival of Venice," Reissiger's "Feen Reigen," Weber's "Last Waltz," Beethoven's "Sehnsucht's Walzer," and other like pieces, are always able to command a good reception for themselves. In the present case they bring extra recommendations with them, because of the graces with which they are adorned—some clothed with elegant variations, others made the subject for pleasing and musical fantasias, all valuable alike for the purposes of study and improvement in taste, as for the special pleasure they offer as easy and effective show-pieces. They are well worthy of becoming extensively popular. The series is to include some twenty compositions in all, of which nearly one-half have been issued; and if the remainder, not yet ready, are equal in merit to those which have appeared, they will attain the object sought for them in their title.

*Recollections of Italy.* Operatic Melodies, transcribed for the Pianoforte by J. A. PACHER. Revised and fingered by E. PAUER.

THE melodies employed for the purposes of the present transcriptions are: (1) "Casta diva," from *Norma*; (2) "A te o cara," from *Puritani*; and (3) "Chi mi frena," from *Lucia*. These are all which as yet have come to hand. They are exceedingly well done, and though not remarkably difficult, are so set out that they offer the most brilliant effect possible with the least exacting demands upon the skill of the player. It is intended to continue the series by the addition of other pieces. Those already named are the trio from *Belisario*, the aria "Ernani involami," and the trio from *William Tell*.



## C. REINECKE'S LES PHALÈNES.

Dix Morceaux faciles.

Op. 172.

Allegretto.  $\text{♩} = 84$ .

Nº 6.

*mf* *p* *cresc.*

This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The notation includes various musical notes, rests, and dynamic markings. The first system begins with a piano (*p*) marking. The second system includes a mezzo-forte (*mf*) marking. The third system features a crescendo (*cresc.*) marking. The fourth system includes a piano (*p*) marking. The fifth system includes a piano (*p*) marking. The sixth system includes a piano (*p*) marking. The notation is written in a style typical of late 19th-century musical publications.

## Nº 8.

Con moto.  $\text{♩} = 66$ .

*p* *mf* *p* *espressivo* *a tempo* *p* *calando* *dolce*



This page contains six systems of musical notation for piano, arranged in three pairs. Each system consists of a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

**System 1:** Treble staff has a key signature of two sharps (F# and C#). The piece begins with a *mf* (mezzo-forte) dynamic, which then changes to *p* (piano). The bass staff features a continuous eighth-note accompaniment. Below the staves, there are six groups of notes, each marked with an asterisk (\*).

**System 2:** The treble staff continues with a melodic line. The bass staff has a more active accompaniment. The word *espressivo* is written above the bass staff. Below the staves, there are six groups of notes, each marked with an asterisk (\*).

**System 3:** The treble staff features a melodic line with some triplets. The bass staff has a steady accompaniment. The dynamic *p* (piano) is marked. Below the staves, there are six groups of notes, each marked with an asterisk (\*).

**System 4:** The treble staff continues with a melodic line. The bass staff has a steady accompaniment. The dynamic *mf* (mezzo-forte) is marked. The word *calando* (diminuendo) is written above the bass staff. Below the staves, there are six groups of notes, each marked with an asterisk (\*).

**System 5:** The treble staff has a melodic line. The bass staff has a steady accompaniment. The word *a tempo* is written above the treble staff, and *dolce* (dolce) is written above the bass staff. Below the staves, there are six groups of notes, each marked with an asterisk (\*).

**System 6:** The treble staff has a melodic line. The bass staff has a steady accompaniment. The dynamics *mf* (mezzo-forte) and *p* (piano) are marked. Below the staves, there are six groups of notes, each marked with an asterisk (\*).

*Seven Variations* on the favourite French air, "Charmante Gabrielle." For the Pianoforte. By GEORGE ONSLOW. Revised and fingered by E. PAUER. Price 4s. London: Augener and Co.

THE melody, which is traditionally stated to have been a favourite with Henry IV. of France, is here arranged with a set of variations of an interesting and pleasing character. The introduction to the theme has all the charm of clever impromptu, and the several variations are marked by that neatness and pace which always distinguish the music of George Onslow. The marked fingering and the written-out turns and grace-notes supplied by Mr. Pauer add great value to this beautifully-printed edition.

*Scales and Exercises for the Pianoforte.* By HENRY HERZ. Augmented and revised by JOHN FARMER. With English and French text. (Edition No. 8172, net, 1s.) London: Augener & Co.

FEW books of elementary instruction for the pianoforte are better known, or have exercised greater influence over the art of playing, than the famous collection of scales and exercises by Henry Herz. As the principles upon which its instructive exercises are based are still as powerful and as valuable as ever, the issue of a new edition, revised and augmented by Mr. John Farmer, is well-timed and likely to be welcome. Mr. Farmer's experience is extensive, and his opportunities for knowing what is required for young people no less so; therefore, this new addition to the "Harrow School Series" of publications deserves a word of attention and encouragement. Every group of exercises has a note of explanation and directions for performance, in French and English, clearly and concisely stated. The method of fingering adopted is that in use abroad, so that the edition will be available for a more extended use than it would were the English fashion alone adopted. Still, though it has been thought best to avoid a native custom in one respect, another has been observed to the further advantage of the book, namely, that it has been engraved with clearness, and printed in a manner which is at once pleasing to the eye and artistic in its general appearance.

*Drawing-room Pieces.* By JOSEF LÖW. Second Series. (Edition No. 5736 and 5737, price, net, 1s. each.) London: Augener & Co.

OUR readers are already acquainted with the excellence of these adaptations for the harmonium. The two most recent numbers are extracts from Meyerbeer's opera "Les Huguenots," the aria "In preda al duol un sogno ancor," and the magnificent chorus "La benedizione dei pugnali." As arrangements they are by no means difficult, and they are certainly as effective as they can possibly be made.

*Légende pour Violon, avec accompagnement de Piano.* Par H. WIENIAWSKI. Op. 17. (Edition No. 7495, net, 1s.) London: Augener & Co.

OF Wieniawski's compositions this Op. 17 is the greatest favourite with violinists, and not only because it makes more modest demands on their technique than the others, but also and more particularly on account of the charming feeling which pervades it. The title, *légende*, indicates to some extent the peculiar tinge of this feeling, to describe it satisfactorily by words is impossible. The piece opens with an *Andante* (G minor,  $\frac{3}{4}$ ) full of dreamy melancholy, intense passion, and sombre brooding. It is

followed by an *Allegro moderato* (G major,  $\frac{3}{4}$ ), wherein there is more light and active energy, but sadness, nevertheless, remains the emotional key-note. A repetition of the opening *Andante* with a *coda* of eight bars forms the conclusion. The character of the composition is throughout elegiac, and *elegy* would have been as appropriate a title as *légende*, which latter, however, is preferable for a reason we have already pointed out. That so eminent a virtuoso as Wieniawski was wrote nothing but what is effective goes without saying. Indeed the *légende* is superlatively telling.

*Album-leaf in C.* By R. WAGNER. Arranged for Violin and Piano by F. HERMANN. (Edition 8699, net, 1s.) London: Augener & Co.

WAGNER'S delicate little trifle is so well known that it needs no description. The arrangement in the present form will secure for it a new set of admirers.

*Two Duettings for Violin and Pianoforte.* Op. 135. By LOUIS SPOHR. Edited by W. S. B. WOOLHOUSE. (Edition No. 8695, net, 1s.) London: Augener & Co.

THERE never was a sweeter singer on the violin than the elegiac Spohr. Who has not at one time or other been fascinated by the *morbidness* of that composer's cantilena? And, then, where do his cantilenas end? Is not his very passage-work vocal? No doubt many a violinist of mediocre skill has often wished to play, and actually tried to play, the eighth or ninth concerto, but . . . Let us draw a veil, or rather a thick curtain, over the sequel. Now the two duettinos before us, which are charming specimens of Spohr's style, are quite within the reach of the violinists alluded to—No. 1, a "Barcarole," offers hardly any technical difficulties, and No. 2, a somewhat more exacting "Scherzo," may be mastered by dint of careful practice.

*Variations Faciles et Brillantes sur l'air anglais "Home, sweet Home."* Pour le Violon, avec accompagnement de Piano. Par HENRI HARTOG. (Edition No. 7380, net, 8d.) London: Augener & Co.

THE title sufficiently describes the work. The well-known melody transposed to the key of A is set with a series of capital variations which at times delight the ear by their flowing phrases and elegant design. The variations are not only brilliant but they are comparatively easy, and young players will be enabled to make a grand show, after mastering this arrangement, which will satisfy themselves and their hearers.

*Réverie pour Violoncello, avec accompagnement de Piano* par EMILE DUNKLER. Op. 20. (Edition No. 7,676, net, 1s.) London: Augener & Co.

MR. DUNKLER'S aim was not very high. He wished to write a pleasing *morceau de salon*, no more. That he has succeeded will not be denied. His *réverie* is easy, melodious, and without any kind of pretentiousness. We are startled by no contrapuntal ingenuities, by no far-fetched harmonies, by no intricate rhythms—all is plain and straightforward, without malice or mystery. This *signalement* of Mr. Dunkler's Op. 20 will suffice for the guidance of violoncellists in quest of something new.

*Les Perles du Jour.* For Violoncello and Pianoforte. By SEBASTIAN LEE. No. 12. (Edition 7701m, net, 8d.) London: Augener & Co.

GOUNOD's serenade, "Dormez ma belle," lends itself most willingly to an arrangement for the two instruments, and Mr. Lee has exercised good taste and judgment in his labours. He has united the voice part with the original violoncello obbligato so skilfully, that each preserves its distinctive character, though played on one and the same instrument; and the whole forms one of the best pieces in the collection of *Les Perles du Jour*.

*Love's Alphabet.* Song. The Music by W. C. LEVEY. London: Augener & Co.

THE words of this song, by H. L. D'ARCY JAXONE, are quaint and good, and the music is not only well fitted to the words, but it is vocally written, and shows the hand of a genial and competent musician.

*The Flower of the Vale.* Song. By MARY CAR-MICHAEL. London: Stanley Lucas, Weber, & Co.

A SONG with a true melody, well fitted to the voice. The change of time in the refrain is productive of a marked effect. The accompaniment is simple and good.

*Go, Happy Rose.* Song. By P. R. BARCLAY. Price 4s. London: Augener & Co.

HERRICK's quaint and oft-quoted words have here found earnest and effective setting as a song. There is an agreeable cadence in the measure, fitting order of melody to suit the voice, and an accompaniment with a smack of old-fashioned character to support the singer, and to suit well with the antique grace of the imagery.

*The Great Musicians.* Edited by F. HUEFFER. *Handel*, by Mrs. JULIAN MARSHALL. *Mozart*, by Dr. F. GEHRING. London: Sampson Low, Marston, Searle, & Rivington.

HANDEL and Mozart occupy truly prominent places in the list of great musicians. The chief wonder to be expressed in connection with the present publication is that the biographies have not appeared earlier. It may be that the editor is more or less at the mercy of his contributors, and if he had any plan of publication at the outset that he has been obliged to alter it to suit the convenience of those who have assisted him in the undertaking. This may account for the somewhat erratic fashion in which the subjects appear one after another. It may also explain the wide intervals which occur between the issues of the several volumes.

It may be asserted, however, in one respect, that the volume concerning Handel was worth waiting for. The story of the life and labours of the "giant Saxon" is told in a genial and earnest fashion by Mrs. Julian Marshall, and although she has little or nothing that is new to offer, the old facts are most pleasingly laid before the reader. The introductory chapter, detailing the state of music in Europe in the period immediately preceding the birth of Handel, is most valuable to all who would desire properly to estimate the importance of the services of the subject of the memoir. It is impossible to conceal the fact that the sympathies of the writer are with Italian artists, and to Italy she would lead us to look for the source of that art in which Handel excelled. The familiar

stories of his childhood and early youth, the commencement of his career in Hamburg, his quarrel with Matheson, his departure for Italy, his first visit to England, the foundation of the Royal Academy of Music as the Opera was called, his career as manager of that establishment, his many operatic works, their characteristics and peculiarities, his oratorios, and his personal character, are all described with a vivid and graphic pen, without undue elaboration or a weakening of the interest by the adoption of a terse and turgid style. There are one or two matters which ought to be corrected, for instance, the statement that Handel wrote *Muzio Scevola*, when the third act only is by him. The date of his death was April 14th, at eight o'clock in the morning, not "before midnight on Good Friday, April 13th," "the anniversary of the first production of the *Messiah*." There is little mention of the many "conveyances" Handel made from other composers, but this could scarcely be expected in a work designed rather for the general public than for technical musicians. On the whole the book is very readable and interesting, the facts are for the most part carefully stated and presented in an agreeable and trustworthy fashion.

The life of Mozart has been written by Dr. F. Gehring. The work is not divided into chapters like the "Handel," the author having preferred to tell his tale in a continuous form. There would be no disadvantage to this if a more copious index were supplied. That which exists is hardly elaborate enough to point out the mass of facts which has been collected. This omission does not detract from the merit of the work, but it renders the task of one who desires to use the book for reference somewhat irksome. The appearance of occasional German expressions also tends to confuse the reader unacquainted with the syntax of that tongue. The employment of certain words which have no like equivalents in English, such as "Academy" for "Concert," may possibly give the reader a wrong impression. This should have given the editor an opportunity for the exercise of his functions of supervision. Nevertheless, the narrative of Mozart's life and genius is told in a manner likely to create an interest in the book. It cannot be said that Dr. Gehring's *Mozart* is the best memorial of the great composer that has as yet appeared, but it can be affirmed that it is one of the most acceptable for popular reading, inasmuch as the needful relation of technical points is not so much elaborated as to make the fascinating account of the life of one of the greatest musical geniuses the world has seen, tedious and wearisome.

## Concerts.

### ROYAL ACADEMY OF MUSIC.

ON Saturday, July 28th, Mrs. Ellicott, the wife of the Bishop of Gloucester and Bristol, gave away the prizes to the successful students in the recent examinations of the Royal Academy. The professors, Sir G. A. Macfarren (the principal), Sir Julius Benedict, Messrs. H. C. Banister, H. C. Lunn, W. H. Cummings, E. Fiori, A. D. Duvivier, W. Shakespeare, Walter Macfarren, Arthur O'Leary, Brinley Richards, A. Burnett, and A. Pezze, were present.

Sir George Macfarren was able to give a satisfactory account of the Academy. The examination standards had been made higher than ever, and yet the pupils this time presented a higher average than in any former year.

The Bishop of Gloucester and Bristol, in acknowledging



the vote of thanks to Mrs. Ellicott, spoke of the great strides which music had made in England during the last twenty years, and much of the progress he attributed to the efforts of the Royal Academy of Music. He referred to the successful production of two English operas, *Colomba* and *Esmeralda*, last season, as an important sign of the times with regard to native art.

The following prizes were awarded to ladies:—

*Llewellyn Thomas Gold Medal*, Alexandra Ehrenberg; *Sterndale Bennett Prize*, Frances C. Smith.

*Certificates of Merit* (singing), C. Thudichum; (pianoforte), A. Dyer, K. Isaacson, A. V. Mukle, L. Munster, F. C. Smith.

*Commendations* (pianoforte), B. Cornish, E. Green, C. Lancelot, E. Latter, H. Pamphilon, M. B. Sanderson, G. Thomas.

*Silver Medals* (harmony), R. Davenport; (singing), A. Ehrenberg, A. Issulden, E. Rees; (pianoforte), C. Alexander, D. Bright, J. W. Buckland, A. Daymond, M. Devey, H. Gilder, M. Pope, E. Pound, E. Thompson; (violin), M. Chetham.

*Commendations* (singing), C. Cross, E. Thompson; (pianoforte), M. E. Boyce, J. Corbett, A. Crang, E. Munster, A. Robinson, A. Samuelson, F. Tyers; (violin), M. Hewitt, C. Waite; (harp), F. Chaplin.

*Bronze Medals* (harmony), B. Davenport, M. Gillington; (singing), Misses Arnold, Bocquet, Booth, Brittain, Burton, Cookworthy, Dwelley, Edisson, Etherington, Fenn, Harrison, Hoare, Howard, McKrill, Payne, Pople, Reynolds, Rolls, Rose, Russell, Watkis; (pianoforte), Misses Bull, Butler, Carper, Cox, Hampton, Horrocks, Lockwood, Pain, Robinson, Rix, Shaw, Stephenson, Young; (harp), Jones; (organ), Green; (sight-singing), Bull, Cantelo, Cox, Davenport, B. McKrill, Mukle.

Also commendations for harmony, 3; singing, 13; pianoforte, 13; violin, 1; harp, 1; organ, 2; sight-singing, 22; sight-reading and transposing, 13.

The following prizes to gentlemen:—

*Charles Lucas Medal*, F. K. Hattersley; *Parepa-Rosa and Foill Prize*, Musgrove Tufnall; *Heathcote Long Prize*, G. W. F. Crowther; *Santley Prize*, Alfred Izard; *Bonamy Dobree Prize*, J. E. Hambleton.

*Certificates of Merit* (pianoforte), Messrs. Croager, Crowther, Dace, Drake, Macpherson, Webbe, Wiggins; (violoncello), Hambleton, Hann; (organ), Briant.

*Silver Medals* (harmony), Knott, Macpherson, Prout; (singing), Lewis, Tufnall, Williams; (pianoforte), Cullen, Kiver, Knott, Reddie; (violin), Richardson, Windcatt; (organ), Drewett, Lake.

*Commendations* (singing), Fulkerson, Jay; (pianoforte), Mackway, Woods; (violin), Chapman, Jones.

*Bronze Medals* (harmony), Baker, Briant, Dancey, Hattersley, Izard, Lake, Metcalf, Wilkes; (singing), Barker, Copland, Cundy, Edwardes, Henry, Morgan, Thompson; (pianoforte), Bennett, Dancy, Fox, Gwyn, Norton, Philpot, Smith; (violin), Hann, Newton, O'Brien; (violoncello), Burton; (organ), Tonking, Wilkes; (sight-singing), Cullen, Kiver, Richardson, Webbe.

Also commendations for harmony, 2; singing, 5; pianoforte, 7; violin, 3; sight-singing, 14; sight-reading and transposing, 17.

#### COVENT GARDEN PROMENADE CONCERTS.

AT a season of the year when London is said to be "empty," several thousand persons attended the opening night of the Promenade Concerts on Saturday, August 4th. The arrangements are very similar to those of last season. Mr. W. Gwyllym Crowe is again conductor; the orchestra, including Mr. J. T. Carrodus, Mr. J. Radcliff, Mr. Howard Reynolds, and Mr. E. Howell, is an efficient one; and the vocalists engaged—viz., Madame Rose Hersee, Madame Enriquez, Madame Patey, Mr. Maybrick, Mr. Maas, Signor Foli, and others, are old favourites with the public. It is unnecessary to describe in detail the concerts of the past month. The songs, ballads, and orchestral pieces, have been mostly of a popular character; and the audiences seem never weary of listening to well-known songs as "Home, sweet Home," "Robin Adair," "The Anchor's Weighed," and others of a similar kind. Such pieces do not produce effect solely by their musical value; they recall memories of past times and childhood's happy hours; and they will ever hold their own in spite of the great masterpieces of

classical art. Mr. Crowe devotes the first part of the programme of the Wednesday concert to the performance of classical music; and the large and attentive audiences on such occasions show that music of a higher standard is appreciated by many who have possibly neither the time nor the opportunity to hear the more serious concerts of the musical season. On Wednesday, August 8th, Mendelssohn's Italian Symphony was played, and Mr. Carrodus performed the same master's violin concerto. The *Freischütz* overture, the ballet music from Gounod's *Faust*, and the "Danse des Sylphes" from Berlioz's *Faust*, completed the classical selection. On August 15th Madame Frickenhaus gave a very good reading of Schumann's A minor concerto, a piece that would not have been found in the programme of a popular concert a few years back. Mr. J. T. Carrodus played with his usual skill the Allegro from Beethoven's violin concerto. Besides these pieces the first part included Cherubini's *Anacreon* overture, the overture and ballet music from Schubert's *Rosamunde*, and the same composer's unfinished Symphony in B minor, all of which were well played. Madame Enriquez, Miss Mary Lemmens, and Signor Foli, were the vocalists. The second part of the concert was miscellaneous.

#### Musical Notes.

VERDI'S *Simon Boccanegra* and *Don Carlos*, Massenet's *Hérodiade*, and Boito's *Mefistofele*, are on the programme of the Paris Italian Opera. *Hérodiade* will be given with the following cast:—Salomé, Mme. Fidès Devriès; Hérodiade, Mlle. Tremelli; Jean, M. Jean de Reszké; Hérode, M. Maurel; Phanuel, M. Edouard de Reszké; Vitellius, M. Villani. A French opera sung in Italian at Paris, by a company of artists of whom only one is an Italian (Mlle. Tremelli), what an incongruity!

THE Parisian novelties of the next season are:—At the Opéra, *La Farandole*, ballet in three acts, by MM. Gille and Mortier, the music by Théodore Dubois; *Tabarin*, opera in two acts, by M. Paul Ferrier, the music by Emile Pessard; and *Sapho*, by Gounod. At the Opéra Comique: *Joli Gilles*, opera in three acts, by MM. Monselet and Poise; and *Manon Lescaut* by MM. Gille and Meilhac, the music by Massenet. There are also rumours of the production of *Montalto*, opera in five acts, by MM. Dennery and Gallet, the music by Massenet, at the Opéra, and of *Diana*, opera in three acts, by Paladilhe, and Poise's *Carmoisine* at the Opéra Comique. The Theatre of the Château d'Eau will open the season 1883-4 with Mermet's *Roland à Roncevaux*.

BERLIOZ'S *Benvenuto Cellini* was given for the first time at Leipzig on August 3. It had a most enthusiastic reception. Anton Schott took part in the performance, which Liszt honoured with his presence. All the critiques we have as yet seen are full of praise, and predict the popularity of the work. *Benvenuto Cellini* is superlatively original and exceedingly effective, but an adequate rendering requires good actors and a careful preparation.

A MEMORIAL tablet has been placed on the house, at Vienna, in which the famous composer of waltzes, Johann Strauss, was born. This Johann Strauss must not be confounded with the operetta composer of the same name.

DIRECTOR HOFMANN, of Cologne, intends to produce next season an as yet unperformed opera by the late Friedrich von Flotow. The chief parts in *Der Graf von Gleichen* will be entrusted to Mme. Peschka-Leutner and MM. Götz and Meyer. If the opera turns out a failure it will not be for want of clever interpreters.

AMONG the unpublished works of the late Joachim Raff are said to be four operas. From another source we learn that he left two operas—*Die Eifersüchtigen*, a comic opera in four acts, and *Benedetto Marcello*, a lyric opera. An important orchestral work, an Italian Suite, entitled *Im Süden* (In the South), which consists of a Barcarole, Policinella, Notturmo, and Tarantella, will be performed at Professor Wüllner's concerts in Berlin.

The result of the twelve performances of Wagner's *Parsifal*, at Bayreuth, seems to have been financially as well as artistically satisfactory. At any rate, the re-opening of the theatre next summer has been decided upon. The artists, who have formed a society under the presidency of Liszt, will give their services, as heretofore, most disinterestedly.

OUR readers know, no doubt, that the Leipzigers are building a concert-hall more in keeping with the wealth and population of their town. From a notice in the *Neue Zeitschrift für Musik* we gather that the building is advancing towards completion. Statues of Mozart and Beethoven are to adorn the front, statues of Bach, Handel, Haydn, and Schubert, the sides, and probably statues of Mendelssohn and Schumann, the foyer.

IN the second half of November, Pollini, the director of the Hamburg Theatre, will produce Rubinstein's sacred opera, *Sulamith*. Rubinstein is writing a one-act comic opera, which is to be performed on the same evening. According to one account, the libretto is by Felix Dahn; according to another, by Ernst Wichert. The productive Russian composer is also at work on a trio.

FROM August 23, 1882, to June 13, 1883, there have been given 237 performances of operas at the Berlin Court Opera House. The works performed numbered 56, and were by 29 composers. As many as 32 evenings were devoted to Wagner, who was represented by 6 works. Next came Mozart with 21 performances and 5 works, and after him Meyerbeer with 18 and 5, Lortzing with 18 and 2, Bizet with 18 and 1, Weber with 16 and 3, Gluck with 11 and 4, Auber with 11 and 4, Verdi with 9 and 3, Nicolai with 7 and 1, Beethoven with 6 and 1, Perfall with 6 and 1, Nessler with 6 and 1, Rossini with 6 and 1, Donizetti with 6 and 2, Klughardt with 5 and 1, Brüll with 5 and 1, Ambroise Thomas with 5 and 2, Goldmark with 4 and 1, Flotow with 4 and 2, Conradin Kreutzer with 3 and 1, Halévy with 3 and 1, Spontini with 2 and 1, Boieldieu with 2 and 1, and Spohr, Marschner, and Cherubini, each with 1.

DR. HANS VON BÜLOW has returned to Meiningen in excellent health, and is expected to resume his artistic activity as a pianist and conductor next winter.

AT Belzig, a small town in the Wittenberg district, a memorial tablet was lately placed on the house in which the composer Reissiger was born. The following words are inscribed on it with golden letters: "*Hofcapellmeister C. G. Reissiger, geb. den 31 Juli, 1798, gest. den 7 Nov., 1859.*" Vocal performances, in which 300 singers took part, a banquet, and a festive procession, celebrated the memory of the estimable musician.

NEW OPERAS.—*Der Trompeter von Säckingen*, by Victor Nessler; *Eine Nacht in Venedig*, by Johann Strauss (will be first produced at the Friedrich-Wilhelmstädtischen Theater, Berlin); *L'Alcade de Zalamea*, by Benjamin Godard (will be heard next season at Antwerp); *Maseppa*, by Peter Tschaikowski (accepted for performance at the St. Petersburg opera); *King Lear*, by Cagnoni; *Edmea*, by Giuseppe Anteri; Salambo, by Nicolò Massa; *Baldassare*, by Villate.

THE *Theatre Rozmaitosci* (Variety Theatre) at Warsaw was on the 11th of June completely destroyed by fire. Another variety theatre, that of Boston, met the same fate five days afterwards.

MME. SEMBRICH, who has been engaged by the *impresario* Abbey for a six months' tour in America, will receive for each of fifty-eight performances \$1,500.

DURING the last months the world lost two distinguished flute players and composers for that instrument, both of Vienna. Joseph Fahrback died on the 7th of June, aged seventy-nine; Franz Doppler on the 27th of July, aged sixty-one. The latter has made himself also a name as a composer of operas and ballets. His most successful works of this description are the operas *Ika* and *Wanda*, and his ballets *In Versailles* and *Melusine*.

BERLIN will have a month of Italian opera, from 16th September to 16th October. Merelli is the *impresario*, and Bimboni the conductor. The *répertoire* promises Rossini's *Semiramide* and *Othello*, Ambroise Thomas's *Hamlet*, Halévy's *La Juive*, and several operas of Verdi's.

WE know so little of the state of the musical art in Belgium that the following programme of a Music Festival held at Ghent, although dating as far back as the 1st and 2nd of June, may not be unwelcome to our readers. 1st of June: Overture, *Un jour d'été*, by Hanssens; *Super flumina Babylonis*, for chorus and orchestra, by Gevaert; *Arteveld's geest*, scene from the oratorio *De Schelden*, by Peter Benoit; *De Pacificatie van Gent*, cantata by Waelput; *Triomfest*, symphonic poem by Hubert; *Amor lex aeterna*, lyrical cycle in six episodes, for soli, chorus, and orchestra, by A. Samuel. 2nd of June: Choral Symphony, by Beethoven; overture, *Hamlet*, by Stadtfeld; Aria, from *Die Zauberflöte*, by Mozart; violin concerto, by Damrosch; Madrigal (*a capella*) by Waelrant; Aria from the *Freischiitz*, by Weber; Arias from Cherubini's *Abencerages* and Grétry's *Zémire et Azor*; Fantasia, *Di tanti palpiti*, by Paganini; and a chorus by Waelput.

THE King of Saxony has conferred an order on Capellmeister Carl Reinecke, of Leipzig, no less than the *Ritterkreuz erster Classe des Albrechtsordens*.

THE *Eastern Express* of August 7th informs us that M. Adolphe Terschak, the eminent Hungarian flautist, lately had the honour of playing before his Majesty the Sultan; the latter was so pleased with the performance that he conferred on M. Terschak the third class of the Médjidié.

THE Bach Choir will give two concerts next season, on March 19 and May 14. Palestrina's Mass "Assumpta est Maria," for six voices unaccompanied; S. Wesley's motett "Exultate Deo," for five voices and organ; a hymn, "Awake, my heart," for bass solo, chorus, and organ, by Mr. C. V. Stanford; and works by Bach, Mozart, and Schumann, are announced for performance. Mr. Otto Goldschmidt will, as usual, be musical director.

THE offices of the Sacred Harmonic Society have been removed to 12, John Street, Adelphi, W.C. Mr. A. J. Puttick, the hon. secretary, informs us that the prospectus for the ensuing season will be ready early in September. The valuable services of Mr. C. Hallé as conductor, and Mr. W. H. Cummings as assistant conductor, have again been secured.

MR. BARNBY will give a performance of Wagner's *Parsifal*, at the Albert Hall, this winter. Owing to its religious character it cannot be given on the stage in this country. It will be performed without scenery, costumes, or dramatic action. The choruses will be sung by the Albert Hall Choir.

THE Gloucester Musical Festival commences on Tuesday, September 4th, with Mendelssohn's *Elijah*. In the evening there will be a miscellaneous concert, the chief feature of the programme being a new choral work—"The Glories of our Blood and State," by Dr. C. H. Parry. On Wednesday morning Dr. Stainer will conduct his new cantata, "St. Mary Magdalen;" besides this will be performed Beethoven's Mass in C, and anthems by Bird and Gibbons. In the evening Dr. Arnold will conduct his new oratorio, "Sennacherib;" after this will come the Hymn of Praise. On Thursday Mr. C. V. Stanford will conduct his "Elegiac" symphony; this will be followed by the *Redemption*. In the evening there will be a concert, including Mendelssohn's "Walpurgis Night." The festival concludes on Friday with the *Messiah* in the morning, and the special nave service in the evening. The principal vocalists engaged are Miss A. Williams, Mlle. Avigliana, and Miss Mary Davies, Madame Patey, and Miss Hilda Wilson; Messrs. E. Lloyd and Boulcott Newth, Messrs. King, Santley, and W. H. Brereton. Mr. Charles L. Williams will be the conductor, Mr. L. Colborne organist, and Mr. Carrodus leader of the orchestra.

## TO CORRESPONDENTS.

J. S.—Your friend's suggestion to print tenor violin music a fifth higher, so that amateur violinists may be able to play a tenor part without knowledge of the C clef, is ingenious; but as the difficulty of learning the use of the C clef is really not greater than that of the G and F clefs, it would scarcely be worth while to alter the established rule of writing for the instrument. It might prove a help to a few, but certainly a hindrance to many. You mention a score copy of *Solomon* with two viola parts, written in C clef on third line and C clef on fourth line. The two viola parts are so written both in the old and new editions of the oratorio.

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5. Passacaille in C minor. (1690.)

ANDRÉ CAMPRA. (1660-1744.)

6. Passepieds in G. (L'Europe Galante, 1697.)

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18. Minuets in G. (Le Devin du Village, 1748.)

FRANÇOIS JOSEPH GOSSEC. (1733-1829.)

19. Tambourin in E. (Le Camp de Grand Pré.)

ANDRÉ ERNESTE MODESTE GRÉTRY. (1741-1813.)

20. Gigue in E flat. (Collinette à la Cour, 1782.)

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- Galiardo. Mrs. Mary Brownlo. C.  
Galiardo. A minor.  
Galiardo Secundo. Mrs. Mary Brownlo. A minor.  
Sellenger's Round. C.  
The Carman's Whistle. C.

DR. JOHN BULL (1563-1628).

- Preludium. G.  
The King's Hunting Jigg. G.  
Pavana. St. Thomas Wake. G.  
Galiardo. St. Thomas Wake. G.  
Pavana. G.

- Galiardo. G.  
Galiardo. D minor.  
Galiardo. D minor.  
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Almand I. A.  
Almand II. D.

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Ground I. E minor.  
Ground II. G.  
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